

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

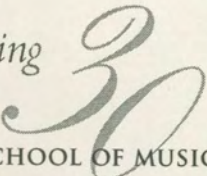
LARRY RACHLEFF, music director

JENNIFER OLIVER, piano

Friday, December 2, 2005

8:00 p.m.

Stude Concert Hall

Celebrating  *1975-2005*
Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

**Piano Concerto No. 1
in B-flat Minor, Op. 23**

Piotr Ilyich Tchaikovsky
(1840-1893)

Allegro non troppo e molto maestoso

Andantino semplice

Allegro con fuoco

Jennifer Oliver, soloist

Paul Kim, conductor

INTERMISSION

Symphony No. 3 in F Major, Op. 90

Johannes Brahms
(1833-1897)

Allegro con brio

Andante

Poco allegretto

Allegro

The reverberative acoustics of Stude Concert Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I

Yeon-Kyung Joo,
concertmaster
Eva Liebhaber
Rebecca Corruccini
Lucia Atkinson
Jason Moody
Jessica Tong
Cecilia Weinkauff
Jennifer Salmon
Stephanie Nussbaum
Molly Emerman
Heidi Schaul-Yoder
Francis Liu
David Mansouri
Justin Gopal

Violin II

Mary Boland,
principal
Aaron McFarlane
Emily Cox
Jeffrey Taylor
Emily Dahl
Lauren Avery
Christina Frangos
Brittany Henry
Klara Wojtkowska
Glen McDaniel
Allison Cregg
Analise Kukulhon
Julia Frantz
Haley Boone

Viola

Jonathan Mueller,
principal
Meredith Harris
Kristina Hendricks
Hana Morford
Amber Archibald
Elizabeth Charles

Viola (cont.)

Marissa Winship
Richard Quantz
Stephen Fine
Juliana Tutt
Anna Van Devender
Elizabeth Polek
Anthony Parce
Karen Raizen
Rachel Kuipers

Cello

Mira Costa,
principal
Jennifer Humphreys
Kristopher Khang
Meng Yang
Christine Kim
Jay Tilton
Peng Li
Emily Hu
Andrew Dunn
Sarah Wilson
Joshua Boulton
Colin Geoffroy
Marie-Michel Beauparlant

Double Bass

Peter Seymour,
principal
Charles Nilles
Jory Herman
Edward Merritt
Scott Dixon
Jessica Grabbe
Karl Fenner
Kevin Jablonski
Graham Eubanks

Flute

Clint Foreman
Jennifer Hooker

Flute (cont.)

Ashleigh Leas
Ariella Perlman

Oboe

Emily Brebach
Lillian Copeland
Nicholas Masterson
Jaren Philleo

Clarinet

Philip Broderick
Jeannie Psomas
Brian Viliunas
Melanie Yamada

Bassoon

Benjamin Atherholt
Ellen Connors
Abigail Jones
Jennifer Reid
Fei Xie

Contrabassoon

Jennifer Reid

Horn

Robert Johnson
Adam Koch
Erin Koertge
Elizabeth Schellhase
Margaret Tung
Catherine Turner

Trumpet

Joseph Cooper
Larry Hernandez
Kyle Koronka
John Williamson

Trombone

Christopher Burns
Mark Holley

Trombone (cont.)

Michael Selover
Colin Wise

Bass Trombone

Michael Brown

Timpani

Kevin Coleman
Evy Pinto

Orchestra Manager

Martin Merritt

Orchestra Librarian and Assistant Personnel Manager

Kaaren Fleisher

Assistant Stage Manager

Francis Schmidt

Stage Assistants

Benjamin Atherholt
Michael Brown
Kevin Coleman
Jason Doherty
Aubrey Foard

Library Assistants

Elizabeth Charles
Scott Dixon
Andrew Dunn
Molly Emerman
Christine Kim
Somja Harasim
Kristi Helberg
Kristina Hendricks
Peng Li
Eva Liebhaber
Hana Morford
Marie-Claude Tardif
Jay Tilton

STRING SEATING CHANGES WITH EACH CONCERT.
WINDS, BRASS AND PERCUSSION LISTED ALPHABETICALLY.

PROGRAM NOTES

Piano Concerto No. 1 in B-flat Minor, Op. 23 **Piotr Ilyich Tchaikovsky**

"Poorly composed and unplayable," ranted piano virtuoso Nikolai Rubenstein, then director of the Moscow Conservatory, "banal, clumsy and incompetently written." Having been the impetus for the work and its intended dedicatee, Rubenstein now deemed the composition he was to have premiered a hopeless wreck that could only be salvaged by extensive rewriting. Tchaikovsky had other ideas. The **Piano Concerto No. 1**, composed during the winter of 1874-75, would not be rewritten; only the dedication would be changed. This time the honors were bestowed upon renowned German musician Hans von Bülow, a distinguished pianist and conductor, and a great admirer of Tchaikovsky's music. Von Bülow gave the premiere performance of the concerto on October 25, 1875, in Boston. The Russian premiere took place one week later in St. Petersburg with Russian pianist Gustav Kross at the keyboard. Tchaikovsky revised the concerto in the summer of 1879, again in 1888, and also arranged it for two pianos.

The concerto is markedly symphonic in nature, demanding lead and supporting roles from both the soloist and orchestra in an intricately-woven tapestry of lush orchestration, technical gymnastics, and rich harmony. In keeping with traditional concerto form, the work has three movements. The initial theme of the first movement—one of the most recognizable musical ideas in the repertoire—was based on a tune, performed by a blind, street musician at a market, that Tchaikovsky heard during a visit to the town of Kamenka near Kiev in the Ukraine. Regal and triumphant, the theme provides a bold commencement for the magnificent architectural structure that is revealed as the work unfolds. The second movement is a dreamy, angelic world of long melodic lines and subtle dynamic contours punctuated by the impish, playful character of a lively *prestissimo*. The third and final movement is a brilliant, fiery dash of speed, vitality, passion, and triumph, an opposite in all respects to its immediate predecessor. An element of rhythmic insistency characterizes this movement and establishes its dominance by relentless reiteration. The glorious and final return of the third movement's melodic theme at the close of the movement serves as a fitting conclusion to this monumental concerto: a work that has become a staple of the piano concerto literature and that continues to thrill audiences around the globe.

— Note by Jennifer Oliver

Symphony No. 3 in F Major, Op. 90 **Johannes Brahms**

As with many composers in the Romantic era, Brahms keenly felt the influence of Beethoven on symphonic music. Beethoven had done so much to expand the symphony as a genre that the composers who came after him were hesitant to approach the symphony for fear of falling short of his model. Brahms waited until he was past forty to complete his **Symphony No. 1 in C Minor, Op. 68**, and out of respect to both Beethoven and Brahms, one critic hailed the work as "Beethoven's Tenth Symphony." Following the success of his first symphony, Brahms wrote his next three in rapid succession, completing his fourth symphony by the age of fifty-two.

Although the **Symphony No. 3** is the shortest of the four, it shows the many facets of Brahms' compositional style, ranging from the intensely passionate to the quietly lyrical. The work was met with great praise following its 1883 premiere by the Vienna Philharmonic. Brahms' champion Eduard Hanslick

found it more accessible than Brahms' previous symphonies, and some critics even thought it approached a symphonic poem in its unifying motto and tonal flexibility. Brahms' close friend Clara Schumann saw qualities of nature and the seasons, particularly autumn, in the work. She wrote to the composer, "From start to finish one is wrapped about with the mysterious charm of the woods and forests. I could not tell you which movement I loved most."

Vi The first movement, Allegro con brio, opens with a rising motto in the
Ye woodwinds and brass. This motto recurs throughout the movement practically
' unchanged, even though the other themes that are introduced in the opening
Ev are fully developed and transformed as one would expect. One of the main
Re features of this work is the metric and rhythmic instability that pervades the
Lu piece, and the listener is introduced to this quality in the first movement. The
Ja second movement, Andante, is essentially a shortened sonata-form, with a
Je developmental extension rather than a full development section. More so than
Ce in the two previous symphonies, the first two movements of the Third Symphony
Je are connected in tone and mood, and the second movement continues to make
St use of the quality of rhythmic instability introduced in the first movement. As
Mo with the First Symphony, the third movement of the Third Symphony is a three-
Hc part Allegretto rather than the typical third-movement scherzo or minuet. The
Fr fourth movement, Allegro, brings back the main theme from the first move-
Dc ment, thereby unifying the work thematically. All of the metric unrest that had
Ju been built in the previous movements is also resolved by the end of the finale.

– Note by Alexis Witt

BIOGRAPHIES

I JENNIFER OLIVER began her piano studies at age six with Monte Hill
Aa Davis in Dallas, Texas. While living in Dallas she won numerous top awards
En in the Dallas Symphonic Festival, Mountain View College, the University of
Jey Texas at Arlington Piano Solo Festival, and Dallas solo competitions. After
En moving to Minnesota in 1994, she studied with Dr. Jay Hershberger and won
La awards at the Grand Forks Symphony and WAMSO competitions. She also
Ch placed first in the Minnesota state MTNA competition, the Fargo-Moorhead
Br Young Artists Solo Competition, the Lee High School piano competition in
Kl. Sioux Falls, South Dakota, and the Schubert Club piano competition in St.
Gl Paul, Minnesota, in both the high school and college/graduate divisions.

Al While studying with Dr. Paul Barnes at the University of Nebraska-Lincoln
An for one year, she won first prizes in the Nebraska Federation of Music Clubs
Ju and the Nebraska Music Teachers' Association competitions. She also won
Hc awards at the WAMSO competition and represented the West-Central division
at the national level of the Music Teachers' National Association competition.
Vi Jenny has performed with numerous orchestras including the Fargo/Moorhead
Jo Symphony and the St. Paul Civic Symphony and has played in various master
f classes for artists such as Jose Feghali, Stephen Hough, Anton Kuerti, and
Me John Perry. She has participated in a number of music festivals including the
Kr. Texas Conservatory for Young Artists, the Madeline Island Chamber Music
Ha Camp, the TCU/Cliburn Piano Institute, and the Aspen Music Festival and
An School. She has also concertized throughout the United States, Mexico, and
Eli Germany as both a chamber and solo musician.

In 2003 Jenny was awarded a Wagoner Fellowship to study language in Mannheim, Germany, for one year. Last May she graduated Phi Beta Kappa from Rice University with undergraduate and master's degrees in piano performance having studied with Dr. Robert Roux, and an undergraduate degree in German. Jenny performs this evening as a winner of the 2004-05 Shepherd School Concerto Competition. Away from the piano, Jenny enjoys running marathons, studying languages, collecting autographs, and scuba diving.

The sole recipient of the Fritz Kreisler Award upon graduation from the prestigious Curtis Institute of Music, PAUL KIM began his conducting career at the age of eighteen as the Resident Conductor of Hartwick College Summer Music Festival. After serving as the Music Director of the New Academy Orchestra of Amsterdam, he was one of the very few candidates chosen personally from the entire world for an assistantship with the Budapest Festival Orchestra under Ivan Fischer. He also assisted Hans Graf in the Houston premiere of Mozart's *Dauid Penitente*.

He was the winner of International Conducting Workshop and Competition in association with St. Petersburg Philharmonic Society and has been invited to the final round of the Vakhtang Jordania Conducting Competition. He was also invited to participate in the Conductors Guild Workshop at the Cleveland Institute of Music and has received a Conducting Fellowship at Brevard Music Festival. Recently he conducted at Cabrillo Music Festival, where he was the youngest among the participants under the guidance of Marin Alsop and Gustav Meier.

As a solo violinist, he made a debut with the Philadelphia Orchestra at the age of fifteen and has also performed with the Seoul Philharmonic. He has also served as concertmaster of the Symphony Orchestra of the Curtis Institute of Music and participated in the Verbier Festival and Academy. His chamber music performances from the Sarasota Music Festival were broadcast on the Young Artists Showcase in New York.

He currently holds a full scholarship from the Shepherd School of Music studying with Larry Rachleff, and conducts the Campanile Orchestra at Rice University. His other mentors include Joseph Silverstein, Peter Oundjian, David Effron, Jennifer Higdon, and Kyung-Wha Chung.

UPCOMING ORCHESTRA CONCERTS

Friday, February 17, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Rouse - *The Infernal Machine*; Dvořák -
Symphony No. 8 in G Major, Op. 88; and Nielsen - *Clarinet Concerto, Op. 57* (Maiko
Sasaki, soloist; Daniel Myssyk, conductor). Stude Concert Hall. Free admission

Sunday, February 19, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA
and the RICE CHORALE Larry Rachleff and Thomas Jaber, conductors PROGRAM:
Vanhala - *Bass Concerto* (Ira Gold, soloist); Ravel - *Ma Mère l'Oye (Mother Goose):*
5 pièces enfantines (Daniel Myssyk, conductor); and Beethoven - *Hallelujah Chorus*
from *Christ on the Mount of Olives, Op. 85*; and Beethoven - *Choral Fantasy, Op. 80*
(Sohyoung Park, piano). Stude Concert Hall. Free admission

